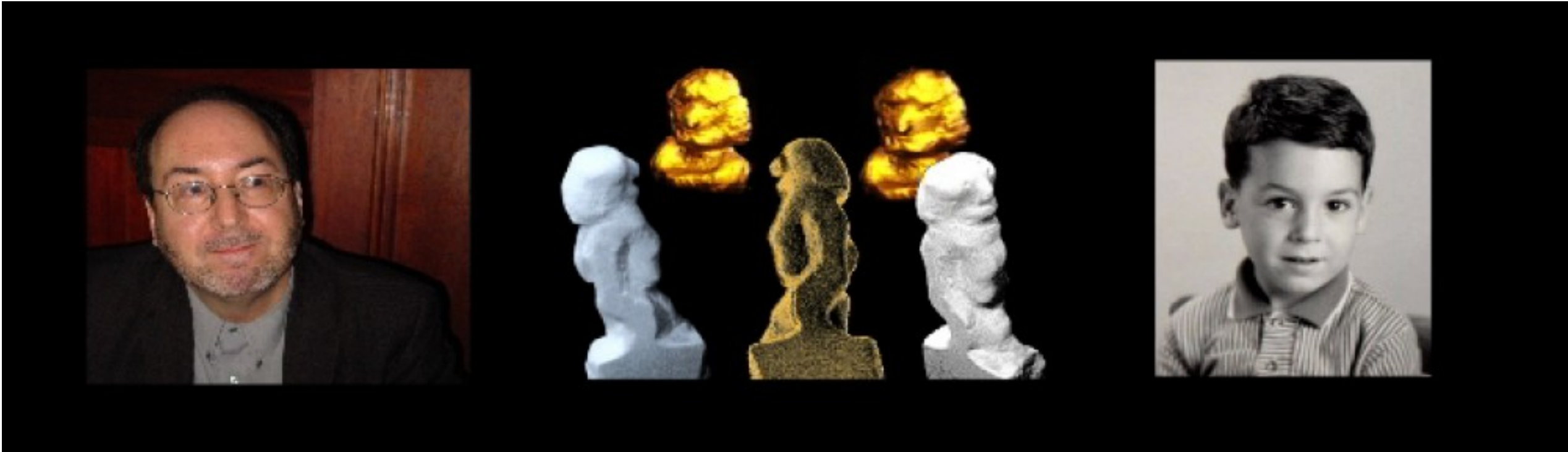


# Jonathan D Steinhoff's SomeTimes Blog

In a corrupt world unlike anything you would know from reading the papers, a CalArts Film/Video School grad spends most of his life as an unacknowledged secret major influence on Spielberg (<http://archive.org/details/StevenSpielbergAndThemallManFactor>), McCartney, Lennon, and many other really great folks, equipped only with blog articles to get it across! (this site continues where I left off at Blogspot: <http://jonathands2u.blogspot.com/>)



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## Leaning Against Building Entryways Together

Posted on **March 31, 2013**

This blog will be your run of the mill this time, **first** starting off with a listing (including links) of my new self-produced works posted since my previous blog article, that is, a music video and some comedy sketch writings; **second**, a few words one might attach to my new comedy sketch writings; **third**, this blog article will go into what I have recently found to be more influences I believe I had on Lennon and Harrison (my previous blog article included my observation of a new influence on McCartney, and you know everyone can't be in all of my blog articles- now fair is fair, boys!); **fourth**, I will get into some extremely tedious Madonna/Steinhoff information in order to aim some spotlight on something I see as important, which I base entirely on my very strange experiences, and something only an entity such as myself would consider worth noticing and attaching anything to. **Fifth** – a couple of miscellaneous items.

I will mention here that the mother of Christopher Dorner, who was center stage nationally a moment before President Obama's State of the Union Address due to his apparently being on a killing spree, is someone I've known for five years. And I am not a social person, I am a recluse wannabe! By which I mean, there are not countless people I would include among those I have known for that length of time as you will find with other people. At work, though Nancy Dorner and I do not work at the same facility, we both work under the same supervisor. She is an extremely nice person. I must specially note how strange I find it that, out of everyone in the entire country, the national spotlight on the night of this important presidential address should also be following someone I regard as being in my proximity. If you've seen how my blogs already place me in proximity to the national spotlight on a most special level.

Another strange experience I had relates to my ordering, in late January, Ian Dury's recording, "Mr. Love Pants," to see whether he followed his "Bus Driver's Prayer," on which I was a huge influence, by being influenced by me again. Possibly – the animal name in the title, with the cd cover depicting a dog – but this one is more complicated than I expect I will ever have the strength to explain. The strange experience part is that immediately following this, we saw in the news a big recurring story about a bus driver, who was incredibly self-sacrificing when his bus was attacked, giving his life. Like, two days after I ordered something because of "Bus Driver's Prayer".

**FIRST-**

## **NEW SELF-PRODUCED WORKS by Jonathan D Steinhoff!**

**NEW** MUSIC VID-

**"That Dream Is Mine"**

<http://www.youtube.com/watch?v=pMWM0QpFnfl&feature=youtu.be>

*higher quality version:*

<http://archive.org/details/DreamIsMineReborn2.21.13>

## ***NEW*** COMEDY SKETCH WRITINGS-

### **1. “Galactic Facebook Congress, Year 2312”**

<http://archive.org/details/GalacticFacebookCongressYear2312>

### **2. “How Did My Coffee Cup Get There”**

<http://archive.org/details/HowDidMyCoffeeCupGetThere>

### **3. “Lester’s World”**

<https://archive.org/details/LestersWorld>

### **4. “Suggested Burgundy Scene”**

<http://archive.org/details/SuggestedBurgundyScene>

### **5. “Aliens From Outerspace Possessing Earthlings Anonymous”**

<http://archive.org/details/AliensFromOuterspacePossessingEarthlingsAnonymous>

### **6. “Don’t Be Singing That”**

<http://archive.org/details/DontBeSingingThatGameShow>

## SECOND-

### a few words one might attach to my new comedy sketch writings....

#### 1. “Galactic Facebook Congress, Year 2312”

This idea of mine for SNL (which I posted in Dec.) influenced SNL’s last sketch of the 1.19.13 show, “Love Letters” (<http://www.nbc.com/saturday-night-live/video/love-letters/n31824/>). Both contrast a mindset of Lincoln’s day with a young person’s mindset of the present-day. The reason I believe mine truly led to theirs is not singularly based on this strong similarity in the basic concept, but also because of the cumulative context of SNL **ALWAYS** doing this with my material for them, for years and years and years and years (= over a score). [for more on me and SNL, see innumerable examples in my other blogs]

There is an additional footnote to this, in my 12/25/12 blog, in which I refer to SNL’s previous usage of this sketch idea of mine while noting the absence of any sort of reference to Smitchination’s remarks, attributing this to my not having given SNL enough time. The 1/19/13 SNL usage appears to have corrected the omission (though it was never a serious omission).

#### 2. “How Did My Coffee Cup Get There”

“Coffee Cup” is the comedy sketch idea I “submitted” for the 2.9.13 SNL. My idea includes the use of holograms of the Justices of the Supreme Court to impersonate the real Justices, for security purposes (meant to be a secret). In the first half-hour of the 2.9.13 SNL (as tends to occur with these SNL “submissions” of mine), a part of my efforts again appeared to go to good use. SNL featured a sketch all about selecting someone to act as a decoy for Justin Bieber, for security purposes. My idea was better, yet, this is nothing new! (ah, the poor public, blocked from a more direct experiencing of the greatness of my work.... then again, did the bloody creeps ever deserve me? hmm..... and now: back to our show!) Additionally, on SNL Weekend News, Seth Myers mentioned a Steven Segal security method that entailed warding off the criminal with edited video images of oneself. I just knew it would evolve exactly this way, my own coffee, scattered to the wind, so to speak....

#### 3. “Lester’s World”

In this comedy sketch idea I “submitted” for the 3.9.13 SNL (by posting to [www.Archive.org](http://www.Archive.org), as is now my ritual), I make much of the wish of Lester, the title character, to apologize for the vast destruction he has caused the world, through his device, which has made him a power. Given the extent of his destruction, it is meant to sound absurdly lame. On the 3.9.13 SNL, consistent with their always finding some “place” for some part of these bits of mine (sometimes a big place, sometimes a small place), Roman Emperor Caligula (also a power) is absurdly lame in his apology to a slave for chopping off, cooking and eating his testicles. In each case, the acceptability of the apology is (absurdly) assumed in advance.

#### 4. “Suggested Burgundy Scene”

This scene is an idealized metaphor for international military confrontation.

#### 5. “Aliens From Outerspace Possessing Earthlings Anonymous”“

In a “Walking Dead” sketch, the emphasis was on a young person strangely embracing his assigned role as a person, announcing feelings of being suited for this. In my “Aliens,” there is emphasis on young people rejecting their assigned role as people, announcing feelings of not being suited for it.

#### 6. “Don’t Be Singing That”

“Saturday Night Live” has not yet aired a new show since I posted this one.

### THIRD-

It is my secret hope that someday the world will be divided between those who experience these collage images after first going to this link (below in red) and reading up, and those who don't! (this phrase specially designed to motivate my “slow students” to do the research, as otherwise, I can only hope that my reasoning doesn't appear completely flimsy, flimsy in a matter of substance and societal glue, a matter of “Stand By Me” potentially having a secret element that involves me, or else an absurd Beatles fantasy matter. And therefore I must implore you, for this is information potentially vital to Dave Clark Five fans throughout the world! I regret that I did not include this information in the Lennon Steinhoff postings connected to this link, however, I only just figured these out. Sometimes we imagine ourselves receiving packages 40 years after they are sent, and imagine these to be packages of importance, and imagine the packages are from former Beatles. I do anyway....

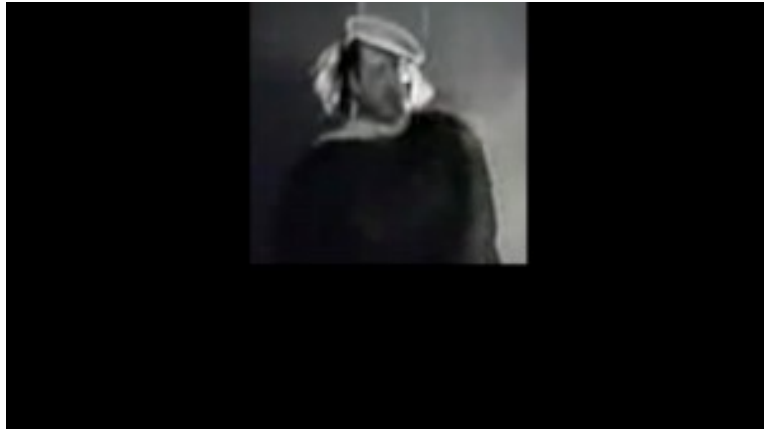
<https://ia600401.us.archive.org/14/items/LennonAndSteinhoffPlantingSecrets/plantingsecrets.pdf>



"Pussycats" Aug. 1974 Lennon/Nilsson add  
word "LIMBO" to original Cliff lyrics  
in "Many Rivers To Cross"

"LIMBO" CalArts 1973-74  
This scene-JD Steinhoff, a here & there  
influence on Lennon, cinematographer  
(later in 1974 Steinhoff works for  
Lennon friend Howard Smith)





Young Dinah Manoff chasing a gorilla, me standing there, in this “Limbo” scene directed by Jim Hart.

(Disclaimer: when this collage is seen out of context of other postings I look stupid)



**"Rock N Roll" 1975**  
**John Lennon**



**"Limbo"**  
**CalArts 1973-74**  
**JD Steinhoff brief onscreen**





I was listening again to George Harrison’s final non-posthumous album release, “Cloud 9,” and upon a more careful analysis, would now upgrade my influence on this work from fairly significant to extremely significant, on the same level as my influence on his “Somewhere In England”. Someday this will all come to light! (whatever that means....)



**FOURTH-**

MADONNA / STEINHOFF RELATED STUFF (BECAUSE IT MAY CONTAIN SUBTLE COMPONENTS RELATING TO A

HYPOTHETICAL INTERSECTING SET TOUCHING NORTH KOREA!)



1. My junior and senior high school years were at Elisabeth Irwin HS in NYC. True Madonna fans will see Mark Kamins in this very poor photo of my 1973 senior year class photo (approx. 40 students total, though it could be three people moving very fast creating multiple blur images, this really isn't the highest quality photographic image). Mark Kamins is credited with having first discovered Madonna back when they were very young and she was his girlfriend (though not his very first time). I don't believe my being an influence on Madonna's works is related to this happenstance, as Mark is way over on the left side of the photo and I'm way over on the right. Mark Kamins died an untimely death on **2.14.13**.

**2.** Sean Penn and Madonna once came into the same restaurant I was in, Penn clutching what was probably the script to “Casualties of War,” which was written by David Rabe, son-in-law to my neighbors Sandra Church and Bill Clayburgh (who were in my Dostoyevsky vid, viewable at [www.Archive.org](http://www.Archive.org)). Every time I turned to look at them they pointed at me and laughed (perhaps.... my sense of humor in those days was SO powerful....)

**3.** Sean Penn did his Dick WinterBOTTOM impression in “Carlito’s Way” (obvious to all who have known the appearance of Dick Winterbottom, and/or know of his once being a lawyer in a cocaine case, though I presume no further resemblance). Dick’s brother Dan was my bff from 3rd grade to somewhere around jr. high school / high school. To which I see a connection with the fact that Madonna’s book, “Mr. Peabody’s Apples”, includes as a major character Tommy TITTLEBOTTOM.

**4.** This image is a Russian bar in Dostoyevsky’s day, a lithograph I found in an old edition of “Crime and Punishment” and “colored in” for the cover of my **1993** self-released music album, “Spirited Stories,” which included my song, “Story”. For a substantial number of reasons, I believe this influenced Madonna’s **Oct. 1994** album, “Bedtime Stories,” particularly her music video, “Bedtime Story”. This Madonna album was made during her very high profile **Spring 1994** affair with Dennis Rodman, which occupies a spot in both their 1994 histories. Though Madonna has a very active life, there have been relatively few high profile relationships over the years in terms of general common knowledge. On **2.28.13**, just two weeks following the aforementioned untimely death of Mark Kamins, Dennis Rodman became high profile in an extremely serious way, in that he was spending time with Kim Jong-Un, the North Korean dictator who now is suddenly (well, less sudden if you remember his daddy’s misconduct on the world stage) threatening a nuclear attack on the U.S., and today declared North Korea is in a state of war with South Korea.







Dennis Rodman, seen here without the North Korean dictator or The Pope (Tonight Show, 3.20.13)

5. When I was back in NYC for just several days in **1994, approx. August** (though it could have been November 1994), my aforementioned neighbor, Sandra Church, told me to go half

a block in our quiet West Village neighborhood because Madonna was having a small party. I got there, a few people were outside, not permitted in, including Brooke Shields. I was ready to leave rather than standing around when the person at the door suddenly told me she was on her way out. I really didn't know why Sandra thought I should be there, as I didn't know about my influence on her just-released album at this time. I'm standing next to Brooke Shields (another person I've influenced), who I don't know (though she always walked by whenever I visited my hometown Princeton from NYC when she was a student there), and Madonna steps out and has a conversation with her, acting as if she thought I was with Brooke Shields sort of (her good friend Rosie was being replaced in "Grease" by Brooke at this time – Madonna politely/nicely wished Brooke well in her new role).

**6.** I had just seen Buckaroo Bonzai on TV (starring the brother of someone I knew in high school, SJ Lithgow), and thought I would make my annual visit to a bar. I'm sitting in The Sportsman's Bar, on Hudson I believe (NYC), and in comes someone I believe resembles Madonna, though not flashily dressed. She sits at the back of the bar staring, and based on my bizarre experiences (including the time I rode a subway to a random stop in Queens, went into a bar, followed by someone who came in to announce that Paul McCartney had just popped into a bar down the street, yeah sure I says to myself at the time, having a strange mental block in spite of how many times I encounter this sort of thing), I have to consider whether it is she or a deliberately placed look-alike, aware I had just seen Buckaroo, and so mimicking the girl sitting at the back of the bar staring in that funny suicide attempt scene. So these beautiful women come and intro themselves to me (very strange) and do something out of "Desperately Seeking Susan", but I failed to notice as I had not yet seen it. The next day Madonna announced her engagement to Sean Penn. My interpretation: Mr. McCartney and Ms. Madonna came up with a way to educate me about the concept that a relationship between two people can seriously pull a third person in on some level, when a total picture emerges. That is the same feeling I received when two weeks after the untimely death of Mark Kamins, who was in my 1973 NYC high school graduating class of 40 boys and girls, and who was Madonna's boyfriend and credited with discovering her, Dennis Rodman, whose brief relationship with Madonna nevertheless was given legendary status, surfaced in the news in a huge way, due to North Korea's Un having a relationship. So, first, Feb. 14th, Kamins; second, Feb. 28th, Rodman. Neither one is she, but the combination within a 2-week period = feeling somehow singled out emotionally, despite not directly being the person in the news.

**7.** My larger point is that it is possible to contextualize the Feb. 28th North Korea event in Rodman's life as being significantly within a context in Madonna's life, because it followed just two weeks after Kamins' death. To also appreciate the idea that there is yet a different secret doorstep this Feb. 28th occurrence comes within proximity of – mine – requires a complex knowledge of the kind of "modus operandi" I've come across and occasionally described in my blogs from time to time. In that light / context, what emerges is something not entirely unlike the sort of indirect bank shots I believe I get from Ahmadinejad in his speeches, which I believe may potentially be the result of my secret super-importance in relation to Steven Spielberg, who is among the most prominent Jewish persons today, as well as my secret super-importance in relation to others of comparable fame on the world stage. Perhaps the only real way to have a clue regarding that to which I refer requires, unfortunately, that you read a great number of my blogs, the performance of which task even I no longer feel capable! (maybe my 9-5 is burning me out too much, cannot say, the strength is gone, poor me, can't even spend the time going back over my old blogs....)

After much experience throughout most of my life with super-biggies manifesting their various ways of plugging into me/my work, by being influenced or to make an inside-reference or be apropos, whatever, in super-big ways, not just artists in show-biz, but folks such as Obama and Ahmadinejad.... I'm now seeing something along these same lines that most others would not, and due to their nature, would likely feel comfortable presuming are imagined by me. How I must sound to the ignorant masses who haven't read my millions of blog pages in "Jonathan D Steinhoff's Sometimes Blog", those poor, unfortunate peasants, how I yearn to plow the fields with Masha and drink vodka and forget the war.... But I digress.

## **FIFTH-**

### **MISCELLANEOUS FROM A CERTAIN PERSPECTIVE**

With relation to the fact that the “Frasier” song, which closes each episode of this TV sitcom over a no-dialogue sketch, was influenced by my “Steinhoff’s Dostoyevsky’s ‘Uncle’s Dream’” (as I describe in recent blogs), “Frasier” Season 2, Episode 4 (“Flour Child”) also makes use of this same work of mine (see it at [www.Archive.Org](http://www.Archive.Org)), where Frasier thought he was signing a birthday card, when the card is actually for someone with cancer. (trivia- the bag of flour they used also appeared as heroin in “The French Connection” and in Julia Childs episodes 97 thru 104).E

Frasier flour Child part 1



Connecting the dots for you: The ending of the 1995 T.Gilliam / B.Pitt movie, “12 Monkeys” comes from the ending of my 1993 “Mall Man” video (at [www.archive.org](http://www.archive.org)), as does the scene in the 2001 T.Scott / B.Pitt movie where B.Pitt is walking from the big explosion, his character’s moment of epiphany.

(and now, I must return to examining more dots that may have been neglected – and, perhaps.... saving the world!!!)





Posted in [Uncategorized](#)

**ZILLIONS OF SOMETHING OR ANOTHER HANGING IN THE BALANCE!**

Posted on [December 25, 2012](#)





**NEW PHOTO OF ME DEPT.**

Here's part of a group photo I was in at work about a week ago (probably contemplating whether the world is worth saving, which I do whenever I have a heavy workload).

## **OLD NEWS**

Before beginning on another blog, I should observe, for the benefit of those who are finished after they read the first half of one of my sentences.

And now, for the rest of you, who read further perhaps, I should again mention, as I so often do, that what I report this time around is totally consistent with my long-standing contention / assertion / observation / simple statement of fact, that I have long been an influence on both Paul McCartney and his good friend, SNL producer in charge of the whole Saturday Night Live show Lorne Michaels. You will also find something this time around consistent with my previous statements regarding my influence in the world of Steven Spielberg. And lots of other good stuff, for those of you who read further when there is a promise of lots of good stuff.

## **NEW SATURDAY NIGHT LIVE CONTRIBUTION**

SNL's very last comedy sketch of the night on Saturday, December 15, 2012, which featured Paul McCartney and Martin Short (also the last sketch of the year, ending with a segue to Paul McCartney performing a song), was extremely influenced by, if not based on, Bill Clayburgh and Sandra Church in my Steinhoff's Dostoyevsky's "Uncle's Dream" video (Part 1, 1990). In the hope that you might benefit from this important edification, I offer you the following 2010 blog article in which I referred to another time Paul McCartney (a famous rock star upon whom I have long been a major influence) appeared in an SNL sketch in a butler role also based on this same Dostoyevsky video of mine. [All I ask the world to do at this critical moment in history (I think this entitles me to one request) is that everyone tear apart these connections so that everyone can maintain their normal way of seeing things, which will in turn generate in everyone a type of behavior more perfectly aligned with our pre-expectations!]:

<http://jonathands2u.blogspot.com/2010/07/special-thanks-to-washington-obama-and.html>

## **SLIGHTLY LESS NEW SNL CONTRIBUTIONS, BUT FEELS JUST LIKE NEW, GO AHEAD, TRY THEM ON**

This is my comedy sketch that I submitted for SNL (posted to www.Archive.Org on 10.20.12) that clearly, obviously led to SNL's Zord sketch that aired less than half-an-hour before the end of their last show before the presidential election, 11.3.12, therefore possibly being an "influence" on that as well. A presumably magical musical instrument (guitar pick/horn) summons people to the woods to follow-through on some societal ritual, however, the summoned are not impressed. In both cases, a subtle

parody of feelings of apathy/general alienation towards involvement in a supposedly important, special, rare societal ritual. Perhaps both sketches were designed as subtle antidotes against pervasive subconscious over-indulgence in the notion that elections are just another thing to feel apathetic and alienated about. Or to put it more plainly – what, do you believe the presidential election is when we’re all just being summoned to participate in a strange ritual? Could SNL’s progressive yet potentially too apathetic to vote audience have responded to this provocation? I’d like to think so....

**10/20/12:**

<http://archive.org/details/SpicolisJaggersGuitarPick>

SNL’s first sketch on their Dec. 8th show following the monologue featured a character named MOOKIE MEEKS. My Dec. 7th submission for that SNL, “Galactic Facebook Congress, Year 2312” (posted to Archive.Org) features a character named SMOOKOO-EE referring to a “MEEKING” incident. I must therefore conclude that it was too short notice for them to work in something about Smitchination’s response to Smookoo-ee.

**12/8/12 (4:33am Greenwich Mean Time):**

<http://archive.org/details/GalacticFacebookCongressYear2312>

## **NEW COMEDY SKETCH IDEAS I’VE POSTED FOR SNL THAT HAVE NOT BEEN REFERENCED BY THEM PROBABLY**

**12/11/12:**

<http://archive.org/details/AVeryPossessedChristmas>

**11.16.12:**

<http://archive.org/details/HadToMoveFastBackThen>

**10/29/12:**

<http://archive.org/details/SeanceForTheGreaterGood>

## DAVID GEFFEN ET AL & CO. (PLUS A PIECE OF ME AS WELL)

I know we all must be waiting for my review of PBS' American Masters biography, “**Inventing** David Geffen”, so here goes (comments here specially designed for anyone wishing to quote me in an ad):

The recent biography of David Geffen on PBS is a great work. While it renders a captivating and warm portrait of a major figure of our time, through our perception of David Geffen we are also brought closer to those who were center stage when the peace movement was leaving its stamp on the '70s, via certain “products” of the music industry. This biography stands alone in many ways.

<http://www.pbs.org/wnet/americanmasters/episodes/david-geffen/film-inventing-david-geffen/2361/>

### EXTREMELY RELATED:

One of the places, outside of my blogs, where I've put on record my belief that my 1987 (copyright, Library of Congress) “**Inventing** Air” influenced Spielberg's “Jurassic Park,” owing to circumstances:

**6/28/07:**

[http://archive.org/details/TheCoinThatCamelnSecond\\_421](http://archive.org/details/TheCoinThatCamelnSecond_421)

And so, how difficult is it to see that, prior to “**Inventing** David Geffen,” my primary association with the influence of my “**Inventing** Air” was that which it had upon Steven Spielberg? If it was a common word such as “reinventing”, there would be no point to make. What we have here is a point quite impossible for an honest, intelligent person to miss.

In a related note – though less self-apparent, I believe Spielberg's “Lincoln” may have been slightly influenced by my “Steinhoff's Dostoyevsky's ‘Uncle's Dream’”, very possibly, especially in light of my frequent influence on the work of Steven Spielberg. What I noticed specifically, to begin with, was the way Spielberg staged the scene that introduced Mary Todd Lincoln, in which she and her husband discuss the significance of Lincoln's dream; there is additionally a recurring element in both our works of someone being committed by a promise, and whether, by some form of arm-twisting, a previously made decision might/might not be revisited. Sean Daniel once wrote



that he found part one of my Dostoyevsky video (1990) very interesting, and when I sent him the second part (1992), he wrote that it was very enjoyable, “the saga continues”. Sean Daniel, the former Universal VP, is often referred to in my blogs as having been very much a part of Spielberg’s work there in the late ’70s and ’80s, in addition to having been head of production at David Geffen’s film company, prior to Geffen, Spielberg and Katzenberg forming Dreamworks.

## I OUGHTA BE IN REVOLUTIONS

Brad Mays’ brand new, second great edit of the fantastic trailer for that great upcoming film where I’m “on” for a few great moments (possibly a subjective perspective), among others’ great moments, together- revealing a hint of what was great about Princeton’s role in the ’60s, etc.!

[http://www.youtube.com/watch?v=P5h\\_vqMGtZc&feature=youtu.be](http://www.youtube.com/watch?v=P5h_vqMGtZc&feature=youtu.be)

## IF SERIOUSNESS COULD TALK

“....out of that (‘Liberty’) came two of the best songs Duran’s ever come up with, ‘Serious’ and ‘My Antarctica.’” -Simon Le Bon

I suddenly find, after putting 1 plus 1 together, that, based on circumstances, etc., I deserve (though have no serious expectation of receiving) credit for the origin of the Duran Duran song “Serious”. (I’m sure Simon Le Bon will be pleased to learn it only took me 23 years to figure it out, this song apparently having been written May June 1989 – by the way, beautiful album cover!)

[http://en.wikipedia.org/wiki/Liberty\\_\(album\)](http://en.wikipedia.org/wiki/Liberty_(album))

## YOU GOTTA HAND IT TO ME

Dec. 20th (my birthday) being 1 year to the day since Paul McCartney released “My Valentine”, his music video featuring sign language from Natalie Portman and Johnny Depp, it may conceivably be worth my mentioning that in this old video of mine, “American Gothic” (see link), in those instances where I appear to be using sign language – yes, you guessed it, that’s really actor of yester-yester-year John Qualen from the 1933 film, “Hi Nellie!” with my face attached. So you see, I really don’t know sign language, and you’ll all just have to stop coming up to me on the street explaining things in sign language. (that goes for you too, Lassie)

<http://www.youtube.com/watch?v=UeyUSLVwDMI>

## **SILENCE OF THE GAGGED**

Just saw the Nov. 21 “American Horror” episode (show stars Lily Rabe – granddaughter of the late Bill Clayburgh, my former NYC friend, next-door neighbor and star of my 1990-1992 vid, “Steinhoff’s Dostoyevsky’s ‘Uncle’s Dream’”, posted at Archive.Org). Was easily able to identify her delivering a similar line using the identical rhythm and intonation as that which occurs in my video (Part 1, 1990) in a scene between Sandra Church (former theatre and movie actress of the late ’50s early ’60s, who is also Bill’s widow, a friend, etc.) and Lily Rabe’s late grandfather, Bill. The difference between our scenes being, Sandra’s line is, “ALL you have to do, is hold your hands in front of you, and smile.” Lily Rabe’s line being, “ALL you have to do, is trust me with your soul.” Identically unique intonation, rhythm, syllabic duration, and whatever other words they use to indicate a fingerprint match in speaking. This is among many inside-references to my Dostoyevsky video from Bill’s famous family (not that many others haven’t also found ways to refer to that video, and other things I’ve done – ALL you have to do, is read the thousands of pages and videos, contained and/or footnoted in my hundreds of blog articles).

## **REBEL WITHOUT A ROAD**

I posted this on FB 10/14/12:

In London I once saw John Cleese (or a deliberately placed lookalike) driving while watching the sky instead of the road. Now follow this, Watson: It was the anniversary of the worst aviation disaster in history; Cleese had at one time been in a flying circus; and I had at one time been known to follow (using a publication called The Daily Planet Almanac) what had occurred that day in history.

I consider related this freeze frame image from the 10.18.12 Conan, wherein he and Jeff Goldblum (I’ve previously blogged of my significant influence on Conan as well as “Jurassic Park”) are pretending to drive, which included Conan watching the sky instead of the road:



## NEW VIEW ON A PAST DEJA VU

After careful scrutiny of the facts at hand and elsewhere, I have concluded that the concept behind Tony Scott's 2006 movie, "Deja Vu," began with the Five Minutes Ago Monitor in my 1998 vid, "Gosk 2" (posted to [www.Archive.org](http://www.Archive.org) in 2005). I should include here the fact that Terrance Williams, who was the assistant to both Scotts, is in "Gosk 2," and I should also point out that (as I've expanded on in my blogs) I've often been a HUGE influence on the Scott brothers. This is certainly not to speak ill of the dead, my main wish being that someone might acknowledge this (possibly a more idealistic hope than wishing Boehner would support restoring higher taxes for the rich). And so, not to point too directly at Tony Scott and all that it might generate, I post this clip from CSN's "Deja Vu" instead (the perfect compromise....):

<http://www.youtube.com/watch?v=HiDOMuhpqUo>

Posted in [Uncategorized](#)

# LIFE INSURANCE FOR WHEN THE WORLD ENDS DENOUNCED AS HOAX BY ATHEISTS!

Posted on [October 13, 2012](#)



I'M THE ROLLING STONE

<http://archive.org/details/MeAndMickDoComedyAtSnl>

What you should see as proof that my sketch idea for the 2012 SNL season finale made it through, to a reasonable degree, part of it also landing in the Sept. SNL 2012 season premiere. To the



astute, this is with relation to my influence on SNL over the years; to the more astute, perhaps, it can be seen with relation to my influence on Mick Jagger and The Rolling Stones over the years, and finally, to the mindboggingly astute, perhaps, it may be possible to see this in relation to my influence on Lennon and McCartney, who knows?

## MORE ABOUT ME

A new video- moments from 3 of my videos, “Steinhoff’s Dostoyevsky’s ‘Uncle’s Dream’”; “Mall Man”; “Gosk”:

[JDSteinhoff Excerpt Vidclips](#)

<http://archive.org/details/SomeSteinhoffVidExcerpts>

## MORE ABOUT ME AND SNL

[You THINK I’m Here](#)

<http://archive.org/details/YouThinkImHere>

**copyright 10/4/12**

On 10/6/12, SNL had their Ellen Degeneres on a beach saying, “NOW I JUST TALK TO SAND.” My 10/4/12 submission (posted to Archive.Org) for that night’s SNL (“You THINK I’m Here”) included OBAMA TALKING TO HIMSELF ON A DESERT (I immediately see how confusing this all must be for the sand). Additionally, my idea included another similarity worth drawing special attention to: I had Obama experiencing difficulty remembering the moderator’s name during the first Presidential debate; on SNL’s version of the first Presidential debate, they had Obama experiencing difficulty remembering the name of the daughter of his who isn’t named Sasha. [I refrain from presuming the basic underlying concept of the President's inner distracted monologue occurring in both our ideas as necessarily tracing back to me, for it is a pretty conventional idea, although given the degree of my influence on SNL, my idea may well have weighed in their decision to approach that moment that way, in addition to my other influences on that night's show.] Additionally, this SNL installment included a continuation of an English pub as the setting for a sketch, which began on their previous show, immediately following my idea for that previous show – set in an English pub:

Gabbing At the Pub on Election Day

<http://archive.org/details/GabbingAtThePubOnElectionDay>

This comedy sketch idea was submitted by me for SNL on 9/9/12, being posted to Archive.Org, which is how I does thangs (in my FB timeline that date as well). An English pub and a version of heroes of the past, permeating the present occur in both – in my sketch, the U.S.A.’s founding fathers in the English pub; in the SNL sketch, the presence of The Beatles by way of a Beatles cover band playing there, and the characters singing Beatles tunes, and discussing The Beatles (plus! that SNL installment contained lots of other various stuff sorta kinda referencing me as well, the details of which would go over too many heads to be worth my energy to describe, and if not, I’ve got other excuses).

## THE WAY THINGS ARE GOIN’, THEY’RE GONNA ACCUSE ME OF NOT KNOWING THERE’S A DIFFERENCE BETWEEN CAMELLIAS AND TOSSED SALAD

Sam’s Bowling Story

In order to get across to the more astute among you (IQ of 17 mandatory) the idea that I contributed to the song that closed every episode of the TV show, “Frasier”, which could possibly connect to the various NBC Thurs. night “must see TV” comedy lineup of long ago references in my various blogs on the subject of terrorism, and how my oft-referenced secret super-importance in relation to Steven Spielberg, perhaps the true emissary of the Jewish people in the world in terms of, well you figure it out, could be a factor difficult to ignore, I begin with the time my late uncle (my father’s brother) bowled 299 (out of a possible 300, for those with an IQ below my required standard – by the way, who let you in here?):



## Steinhoff 299, 691, Sunset

Sam Steinhoff shattered two records in the 10-year-old South Mountain B'nai B'rith League last Sunday at Sunset Lanes, Hillside.

Steinhoff, a 171 average bowler, came through with a 299

## Perfect pin game eludes local man

For 11 frames, Sam Steinhoff had 129 bowlers in the South Mountain B'nai B'rith league standing breathless. The Maplewood regular, rolling at the Sunset Lanes in Hillside last week, had a perfect game going.

On his last ball the 24 teams exhaled with collective disappointment. Steinhoff left the 7 pin standing on a ball that appeared to be perfect but didn't hit squarely. This left Sam with a 299 score, the highest game he ever tossed.

### High series

The 299 game was also part of a 691 series. The 3-game score was the highest rolled in the 10-year history of the league.

Steinhoff captains the team in the South Mountain B'nai B'rith league that bears his name. The Maplewood pinner rolls twice a week, once in the Sunday league and on Wednesdays in the North Jersey B'nai B'rith loop.

### Bowling 8 years

After casual interest in the sport, he began rolling seriously 8 years ago in the Sunday league. He is now among the top 10 bowlers, averaging 172 this season. During the 8-year span he has upped his average from an indifferent 145 to his present level.

Steinhoff concentrates his athletic interest in bowling, his major exercise and chief hobby. During the summer months he takes a rest, but as soon as the leaves begin to fall he intends to be back in the league.

The 208th episode of “Frasier” has Uncle Niles telling his nephew of the time he had spelled every single word in a major spelling bee, then, when he came to the very last word, had some kind of an epiphany, and chose to deliberately fail on the last word. My uncle similarly failed on the very last ball, having bowled a perfect game otherwise. This next part of the story shall die with me, as I doubt it shall ever be something that makes sense to bowlers, but my uncle once expressed to me (this was approx. 40 or so years ago, but I have oft repeated it since then) that he believes it was an act of will that caused him to miss the last pin, so that he could keep bowling with the purpose of someone who might outdo himself. There is nothing of this in the article, and one of his son’s, also a bowler (his three sons – my cousins – are all extremely distinguished in various sports in which they’ve participated since they were young, achieving trophies, best squash player in NJ, etc., an acumen which may or may not be related to the fact that they had a father who once bowled 299), insists Sam Steinhoff lacked the extraordinary ability required to strike all but the 7 pin, which is what occurred. The thing here for me that is of relevance is that I believed that to be the case, the deliberateness of the miss, and spoke of it every now and then (all I have to do is see the numbers “2” or “9”, and I begin repeating the “299” story, you know, I just really like that story!).

The one work I ever created that involved members of my uncle’s family was when I made one of my main little videos, “Steinhoff’s Dostoyevsky’s ‘Uncle’s Dream’”, in 1992. My video stars Sandra Church, who among her past credits, first played the role of Gypsy in the original Broadway production of “Gypsy” (opposite Klugman and Merman), and her late husband, Bill Clayburgh (father of the late Jill Clayburgh). However, I am not related to either of them, and I therefore digress! My “Uncle’s Dream” included my cousin, Richard Steinhoff, and his wife, Lori.

It therefore strikes me as consistent with all the multitudinous other times I am a major influence on something of a certain significance, that the “Frasier” song should bring to mind something from my Cousin Richard video. That puts both Cousin Richard and his father, Sam Steinhoff, in connection with big “Frasier” stuff. More specifically, in the “Uncle’s Dream” video, a character describes the time he thought he was going to a birthday party for someone (and so brought a bouquet of camellias), however, it turned out to be a wake for the person, therefore, as the character in my video explains it, “I couldn’t for the life of me think of what to do with my camellias.” Every episode of “Frasier” ends with the exact same song, but because it is played over an otherwise silent sketch to close the episode, watching “Frasier” from beginning to end requires hearing this song each time, unlike songs used for other TV shows, where the songs are not edited into an actual part of the episode. And in that song on “Frasier” is the line, “But I don’t know what to do with my tossed salad and scrambled eggs.” That first began when the show first aired, in 1993. My video: 1992 (there are many who know this to be fact). The line in my 1992 Dostoyevsky: “I couldn’t for the life of me think of what to do with my camellias”. The line from their 1993 show: “I don’t know what to do with my tossed salad and scrambled eggs.” Richard Steinhoff involved in the 1992 video; his father, Sam, having the experience so directly mirrored in the 208th “Frasier” episode, especially if one is familiar with how I frequently related the “299” story. I have similarly been a big influence on the other shows that were part of NBC’s same legendary Thursday night “must see TV” lineup – “Friends” and “Seinfeld”.

I expect no one is yet ready to consider further significance in the fact that, in the big-name oriented society that we are (or often are, anyway), one of the main people behind “Frasier,” David Angell, was the biggest name to die on 9/11. However, I shouldn’t go there – I’m already absurd enough to people for, among other reasons, even suggesting, as my blogs often do, that a Jewish director is anywhere near the radar of terrorists. Weren’t the blind hatred reactions in the Middle East to that anti-Muslim YouTube video *presumably*, at the outset and beyond, based on the (false) pretext that the video was the product of a circle of rich Jewish Hollywood people with a Jewish director at the center? Ignorance of YouTube’s innumerable postings, believing it a major product of Hollywood? It was enough, though, for them to “manage” to send out a gigantic “watch your mouth” to the world, and if you listen closely, sort of throwing in an “especially you, big Jewish Hollywood director at the center of the etc., etc.!” Hopefully the whole thing will die a peaceful death through doing nothing about it (we can dream).

FROM ME TO YOU, OF THAT I AM EITHER CERTAIN OR ELSE HAVE ABSOLUTELY NO IDEA

## Theory of Supplemental Behavior Tendencies

<http://archive.org/details/TheoryOfSupplementalBehaviorTendencies>

Purely a guess that I doubt anyone will agree with except perhaps the parties involved, however, and this is something I partly base on the incredible degree to which I'm an influence on SNL as it is- I believe when SNL did a Kelly Ripa and her new cohost bit recently, they had Kelly every now and then doing a touch of Kathy Lee Gifford. I further consider as possible that my offering up of my theory led to the implication of supplemental behavior to Regis seen in this Ripa with a hint of Gifford SNL sketch. I do not feel as certain of this as with other things, however, I would feel bad if they went to the trouble without so much as a mention of it from me.

I have no doubt whatsoever that on David Letterman's most recent anniversary show there was once more an inside-reference of the same particular variety to which I've previously referred in my blogs, regarding Letterman and Regis and myself, etc. As for my providing that which appears to substantiate this mention about Letterman's most recent anniversary show, all that stuff is far too laborious. I mean, don't you at some point, if you wish to approach this seriously at least, have to examine the evidence I've presented of all types of, generally speaking, phenomenal matters? I have done so in innumerable instances, and when not, it isn't disproof, merely the absence of the opportunity of being provided proof, or a disinclination on my part to glue it all together. **Case in Point:** My video regarding the SNL Jagger sketch referred to at the beginning of this blog. So make your decision and vote for Obama! Though perhaps I digress.

## TOO SCARY FOR THE YOUNG 'UNS



Handwritten mathematical calculations on a chalkboard:

$$T = \frac{p^2}{2r} = \frac{130}{2u} = \frac{16900}{2u} = 20$$

$$u = \frac{16900}{2 \cdot 20} = 422,5$$

$$\frac{1}{u} = \frac{1}{mp} + \frac{1}{mn} = 2 \cdot \frac{1}{m}$$

$$T = \frac{p^2}{2u} \quad \frac{1}{u} = \textcircled{X}$$

In previous blogs I have outlandishly asserted that Iranian President Ahmadinejad is included among those who make inside-references to things Steinhoff (Jonathan David), which I have attributed to my (similarly?) outlandish assertion that I am secretly super-important in relation to Steven Spielberg (I AGAIN ask you to please at least see my video, “Steven Spielberg And The ‘Mall Man’ Factor” at [www.Archive.Org](http://www.Archive.Org), before hauling me off to the loony bin – you’re getting REALLY annoying), whom I (similarly?) outlandishly assert has, willingly or not, acquired the role of being among the world’s key emissaries of the Jewish people.

Ahmadinejad recently made an extremely significant inside-reference to something regarding myself at the end of his Piers Morgan Show interview when in the U.S. for his UN speech (period); next, Steven Spielberg (or a deliberately-placed lookalike) drives by me in a small car (e.g., a Triumph); next, Stuart Cornfeld (or a deliberately-placed lookalike) drives by me in an RV on the anniversary of the head-on car accident death of James (“Rebel Without A Cause” / Chicken) Dean; next, Ahmadinejad includes, in his statement / response to Israel’s UN statement, more inside-references to me (including one regarding my FB inside-reference to his Piers Morgan inside-reference):

From 10/2/12 – [http://www.huffingtonpost.com/2012/10/02/ahmadinejad-netanyahu-un-bomb-prop\\_n\\_1932783.html](http://www.huffingtonpost.com/2012/10/02/ahmadinejad-netanyahu-un-bomb-prop_n_1932783.html)

**“At the Tuesday news conference in Tehran, Ahmadinejad joked that Netanyahu’s artwork would improve with practice. “It appeared that his drawing was not good. He got it drawn by a machine. His drawing will get better if he makes more practice.”**

FB 9.30.12

**JD Steinhoff: “I expect the next time Piers Morgan asks Ahmadinejad if he still denies the holocaust, he’ll be more prepared and hold up this coffee mug.”**



I might add that a “World’s Greatest Dad” coffee mug somehow chose this moment in time to also make its way onto the 10/6/12 SNL. Over time, my experience has taught me to regard such things as potentially being deliberate efforts to signal to me a placating message that matters are in hand, when in fact the handle does not exist, nor does the coffee. Always glad to learn of another world’s greatest Dad, though. All of this could be making too much of a cup of coffee, or at the very least, it’s making too much out of certain Dads.

## WE ALL DON’T LIVE IN A (COLOR NOT SPECIFIED) SUBMARINE

In previous blogs of mine dating back years and copyrighted for record-keeping, I have identified a particular inside-reference to myself that is included in a certain number of movies produced by Stuart Cornfeld. If you see the 2011 Cornfeld-produced film, “Submarine” (highly acclaimed, very good as are all of Stuart’s, and available on Netflix Internet!), you should have no difficulty figuring out the very important role to which this same inside-reference has been assigned with regard to the story in this movie.

### **WARNING!**

Failure to see the clearly provided evidence that I’m right is grounds for being branded either stupid or disingenuous with regard to a key aspect of my assertion that I have over and over proven my proximity to that which

touches Steven Spielberg!

## I KNOW I'M FORGETTING SOMETHING (AND AS A RESULT IT WILL PROBABLY ALTER HUMANITY FOR ALL TIME)

I'm leaving out far more than I'm including, which is often an excellent reason for the diplomatic me not to say nuttin', so's at it works out to wheres....

Well, anyway, here I am, still saving the world, enjoying it while it lasts, and perhaps, still waiting for someone to finance this part of me so that I can focus *more* on saving the world (to save it even BETTER!!!), and also helping Obama get elected via the big and small particles of my work that get onto SNL (this too, most certainly a part of saving the world) through secret messages (okay, now, play back the 4th SNL show the season when Clinton was running, only backwards, the 2nd sketch, play it backwards – THAT'S how I won Clinton the White House in 1992! or was it '96.... or was it the 5th sketch....)

Posted in [Uncategorized](#)

## Universe Is Sloppier Than It Looks Theory

Posted on [July 23, 2012](#)

[Sequel To Prometheus Blog Article](#)

In my previous blog I provided the details necessary for one to see where something of significance in the Ridley Scott movie, “Prometheus,” originated – me. I return this time with the same information, but more self-contained instead of requiring you gather so much on your own I additionally return with what may possibly be a new discovery concerning that movie with relation to my “Gosk” video.

First, as he appears in my 1998 “Gosk 2” video (which is at [www.Archive.org](http://www.Archive.org)), two stills of Ridley Scott's former assistant, Terrance Ottis Williams (whose identity you can verify by checking where “RSA” is indicated on his Facebook page, and why not check Terrance's IMDb page as well):





Next, I give you you this image from Ridley Scott’s great new movie, “Prometheus”, with an eye on the image on the right depicting a girl alone in an empty field, playing a violin:





For a perspective on this film moment's significance, which is something also discussed in my previous blog, I draw your attention to the 4th paragraph of a [7.5.12 "Prometheus" review in the Los Angeles Times](#):

One of the movie's recurring images shows a young girl playing the violin. It's the centerpiece of a digital hologram that Weyland Industries has beamed into outer space to demonstrate the achievements of mankind. Like the real-life Voyager probe, which is carrying many classical pieces into space, the hologram is intended to reach intelligent alien life — and to demonstrate our own intelligence and creativity.

<http://www.latimes.com/entertainment/arts/culture/la-et-cm-prometheus-chopin-science-fiction-classical-music-20120704,0,5511478.story>

This might be an appropriate juncture to repeat what my blog articles have periodically pointed out – Ridley Scott movies often contain inside-references to my material; these inside-references / usages first began when Terrance (who for years was assistant to Ridley and Ridley's director brother Tony), first appeared in my 1998 "Kalorping for Gosk 2" video.

In light of the special influence I have in the world of entertainment in general, including Ridley Scott in particular, I cannot help but consider it worth noting that there exists an additional similarity between "Prometheus" and Terrance's role in my "Gosk" video.

*short story:*

**1986, "Claggers and Smithers"** - <http://www.angelfire.com/blog2/jonathandsteinhoff/page13.html>

This short story, along with with my early '80s film outline, "The Streetgang From Mars," contain the seeds (and more) from which originated my "Gosk" screenplay, videos, trailer, etc. It is included in my self-printed, "Inventing Air" (copyright 1987 Library of Congress), which also includes material I regard as having led to "Jurassic Park," something I have positively concluded based on reasons that would take up more space than "War and Peace" to describe.

The short story regards how the fairy godmother leftover from the story of Cinderella turns our characters from bees into people. They are most aware that their existence in this world as

bees is all thanks to the fairy godmother, and the very fact that this existence was “provided” to them all of a sudden is at the core of the story.

It is not new for a work of fiction to involve a non-god character as the creator of the existence of other characters. However, that it occurs regarding both “Gosk” and “Prometheus” is significant in that there exists the separate, unmistakeable connection between “Prometheus” and “Gosk” regarding playing violin in an empty field and more, as just described.

### If The Subject Is Famous Directors

*videoclip:*

ShutterSteinhoff21.9mb



This videoclip doesn’t speak for itself, nor does this still from “Mall Man,” however, they can be seen as part of a larger statement that emerges if considered in connection with my other postings concerning my being a significant influence on the works of important artists (and those things which I believe I successfully prove in my blogs in this area, surprising as it may all be). This includes Martin Scorsese, though I don’t believe I’ve made much of his usage before (I don’t believe it has previously landed on my radar enough). I may even have only sent messages to one person regarding this, Sean Daniel, whom I’ve written about in previous blogs. Sean Daniel was personally responsible for Scorsese’s “Last Temptation of Christ” reaching audiences after all others turned it down.



Of the zillions of images of George Harrison, this one has become among the few that are regarded as particularly iconic, owing to.... Martin Scorsese's film on George Harrison.



A larger context from which to view the iconic George Harrison image. From the 1965 Beatles movie, "Help!", wherein they climb into a hidden water chamber in a temple of some kind and miraculously exit in this swimming pool in Nassau, Bahamas. These four are most particularly remembered for their interesting views on the white cliffs of Dover.



Our next door neighbors in Princeton back in the '60s, Judy and Susie Riddle (twins), who were the only ones within miles with a built-in swimming pool at the time, miraculously happened to have a French teacher with camera original negative photos of The Beatles filming, “Help!” in the Bahamas. She was at the hotel (given the choice: be on one side of the pool, snapping photos; be on the other side, an extra in this 2-second moment). We bought some of the photos from them. There were zillions of Beatles photos around, but NO ONE had camera original negative photos of The Beatles (real photo paper and everything). No idea what happened to them. Looking at you, Scorsese. (nervous lol, followed by, “hey, not really looking at you, hee-hee-hee, okay, are we good?”)

### Sequel To Your Last Thought About Water

I'm pleased to announce a new work-in-progress song, “Fish Tail Wagging”. As with many of my works-in-progress, it may yet prove to be the final version, as rough edges are my friends:

<http://archive.org/details/FishTailWaggingwork-in-progress7.5.12>

Posted in [Uncategorized](#)

## Atlas On A Leash

Posted on [June 17, 2012](#)

I wanted to announce here some new things I've recently created and posted to Archive.Org, and then if I have any energy left-over\* I'll touch on my important influence on Ridley Scott's “Prometheus”, and then, if I have some more left-over energy, I'll do my SNL influence roundup, and throw in some extra miscellaneous stuff regarding other influencing I've been doing, again, all depending on where my energy is. Or else I'll just summon the energy from the human collective unconscious or some other mysterious energy source.\*I realize this isn't furniture-lifting energy I'm using “here” , nevertheless, I am certain there is an as-yet unnamed, undefined energy that is mysteriously involved, and which is likely the furniture-lifting energy equivalent



of three deluxe, 3-piece sectional sofas, five arm chairs, plus two ottomans, carried up a narrow staircase with 400 winding steps....

**A BRIEF RETURN TO INGREDIENTS....**I am first of all pleased to announce my newest “art” video, entitled, “[A Brief Return To Ingredients From The April 2010 Steinhoff Video, ‘In Orders We Trust’](#)”, which I’ve posted to Archive.Org:

<http://archive.org/details/ABriefReturnToIngredientsFromTheApril2010SteinhoffVideoinOrders>

It may be that if you do not also see my April 2010 video, “In Orders We Trust”, which is also posted to Archive.Org (since April 2010), you will be less able to know what you are looking at (as if that ever stopped anyone!). And you might also benefit from knowing the Greek mythological story about if you only see Medusa’s image reflected in your shield you’re still doing okay.

**READ ALL ABOUT IT – MASSIVE COMPILATION OF MASSIVELY IMPORTANT STUFF REDUCED TO A SINGLE WORD!**I have once again posted to Archive.Org a compilation of my previous blogs, however, this time it is not merely the next volume of my collected blog articles, but a compilation of ALL of my blog articles through May 19, 2012 (these begin in 2008, the postings to Archive.Org of accumulations of my blog articles first occurring in November 2009). This new, more massive compilation may be useful as a central, searchable database of things I’ve blogged about, though without the videos or most of the links included. One should eventually go to the original blogsite postings to know what one is looking at / what I am talking about in this document, it being that the videos are often the most important elements in my blogs. And obviously, a search of this document will not identify things contained in the videos, unless such things also happen to be mentioned in the text of the blogs.

The name of the compilation: [Jonathan D Steinhoff’s Sometimes Blog, Collected Articles, 8.10.08 – 5.19.12](#)

The link is:<http://archive.org/details/JonathanDSteinhoffsSometimesBlogCollectedArticles8.10.08-5.19.12>

**SPOILER-TEACH INFOMERCIAL**Here is a comedy sketch idea I came up with after the SNL season finale, which was a while ago, more than a few weeks ago, so I have NO idea what it is about.

Name: [Spoiler-Teach Infomercial](#)

The link is:<http://archive.org/details/Spoiler-teachInfomercial>

**PROJECTING THE IMAGE OF EARTH ONTO MY SHOULDERS**In blog articles as far back as 2008 I have been making references to my influence on the great director Ridley Scott, which I believe first began when Terrance Williams, Mr. Scott’s former assistant (and the former assistant to Mr. Scott’s great director brother, Tony), appeared in my 1998 “Gosk 2” video (posted to Archive.Org). I have therefore previously ESTABLISHED that I would associate with Ridley Scott the image of someone playing a violin in an empty field, as this is the primary action of Terrance’s character in “Gosk”.

If you should see Ridley Scott’s great new movie, “Prometheus”, you will find scarcely anything in terms of images of the Earth. A spaceship and an alien world are the environments, and the manner of presentation of environment in this work is nothing if not artfully and carefully planned out.

At one point in the movie, glimpses of video screens on the spaceship are provided to the audience, which include a girl playing a violin alone in an empty field. A fleeting image by certain standards, perhaps, however, it would inevitably be one I would “circle in red” while watching the movie. A moment can contain much, both in film and in life, and it need not govern the plot in order for a moment in a film to become a key component in our experiencing of a film’s overall feeling and perspective.

Later on in the movie, and some time after I had first “circled in red” this image of the girl playing the violin on the empty field, this same Earth environment image returns of the girl with the violin in the field, this time, far more pronounced. It suddenly seems possible, if only for a moment (a moment is all a film needs), that we might be delving more extensively into this Earth scene image. Presented to us in the midst of images of the alien world and the spaceship, for the most part the only environments presented throughout the movie, the girl playing a violin alone in a field on Earth is, perhaps, a special and valuable one for the audience.

As previously stated, I have for quite some time associated Ridley Scott with the image of someone playing a violin alone in a field – and that I associate this is something I established some time ago.

I think upon the violin, for both Terrance and the little girl, as weighing less than 360 pounds, unless you try to support it using only your chin, which every violinist knows not to do. Yet perhaps I digress....

**I’VE GOTTA NOT HAND IT TO YOU**As has been discussed in my blogs, I have observed interest on SNL’s part in my material offered up for that week’s show for years and years and years. Sometimes little fragments of my work are referenced, other times, more significant things related to why I came up with the ideas in the first place. Lately I’ve pointed out some amount of interest in the ending of my recently posted “Inspector Burgundy” video, where the question comes up of what ought to be done about hand gestures. Clearly, if you know I pre-anticipated SNL would include inside-references aimed towards me/my material; factored in the date of when the “Inspector Burgundy” video was posted, plus the fact that it ends with the hand gestures question, plus the recent activity on several SNLs since then about hand gestures (also see my clip in a previous blog regarding other such special hand gesture SNL activity).... you’d have to scratch your head, at the very least, I would have to think.

I did also notice other stuff on the SNL season finale related to my material, specifically, the comedy sketch idea I submitted for that show and referred to in a recent blog (comedy sketch entitled, “The Body of Work Juggling Team”). Most of the fragments on SNL recognizable to me would be close to impossible to convey as anything other than neither here nor there, however, there is one thing I’ll mention:

My idea for that SNL show had one of the characters (Paul) excluded from a group of people because he failed at juggling Rolling Stones albums (“Every album they throw to him gets fumbled, until they leave him out.”). On SNL, a character (played by Mick Jagger) is excluded from a group of people because he failed at doing a Mick Jagger impression.

**SNL SEASON FINALE:**



Posted in [Uncategorized](#)

# Something To Anchor Your Perspective

Posted on [May 19, 2012](#)



## ON WITH THE TEST

This blog will be mostly a follow-up to my May 13th posting at my “old” blogsite, Blogspot <http://jonathands2u.blogspot.com/> (I am moving to this new blogsite location due to my old computer being phased out in terms of the way the other blogsite.... you get the idea).

This is my second posting on this site, and, as with my previous posting, is partially prompted by my needing to see how a few things are different with publishing to this blogsite.

## VIDEOCLIP:

Those who check my 4.15.12 posting at Archive.Org of “Inspector Burgundy” <http://archive.org/details/InspectorBurgundy> (filmed while I was a student at CalArts in 1978) will hopefully not argue the fact that I used the Dan Hicks / Tom Waits song “The Piano Has Been Drinking” as THE background song for the 2nd half of the video. “Inspector Burgundy”, as I have previously blogged, is where **WILL FERRELL**’s character, Ron **Burgundy**, happened to get *half* of his name in “Anchorman” (my reasoning in drawing this conclusion goes far beyond the fact that the word “Burgundy” shows up in both places). For the present, I will simply mention my previously presented evidence in my blogs that Big Time Genius Movie Producer Stuart Cornfeld, (Ben Stiller’s producing partner, their films invariably released by DreamWorks), who I knew a little perhaps or half or 1/3 or 2/5 way back in time, who has worked a fair amount with Will Ferrell, includes Steinhoff inside-references in the films he produces (*evidence*, I say). And now, you have been briefed sufficiently to appreciate the true significance of this videolcip, that it is huge evidence that I’m actually not nuts, and *perhaps*.... can even be linked ultimately to Steven Spielberg (I more efficiently convey this last thought to honest, intelligent folk in my posting at Archive.Org, “Steven Spielberg And The Mall Man Factor” <http://archive.org/details/StevenSpielbergAndThemallManFactor>). And now, the videoclip that corroborates the associating of Will Ferrell with “Burgundy” (from the 5.12.12 SNL):

#### VIDEO- WF, 5.12.12

#### VIDEOCLIP:

As I mentioned in my 5/13/12 blog, there was a special focus on hand gestures in an SNL sketch shortly after the release of my video, “Inspector Burgundy,” said video happening to end with a statement on hand gestures by Burgundy (this goes with all my previously presented evidence that SNL has been incorporating my material offered through intermediaries for that week’s show – for years, years, and years and years, and years (sometimes the usage is mere fragments; other times, I am a gigantic influence).

#### VIDEOCLIP-HandGestures, 5.5.12

Posted in [Uncategorized](#)

## For Those Who Recall When I Said Something Along The Lines Of “To Be Continued”

Posted on [May 16, 2012](#)

Reply

Well, this appears to be the site I will now be using for my blogs, as the other site will soon no longer work with my old computer.

It will look a little different, but I am not seeking a change in format, and will therefore be aiming for more or less the same in that regard.

This being my first posting at this location, I suppose it would be a good idea to begin by referring you newcomers to my old blog site:

<http://jonathands2u.blogspot.com/>

I periodically post volumes of my blogs to www.Archive.org, to preserve and copyright them.



And now it's "The quick brown fox jumped over the lazy hen" time – i.e., I will be throwing a few things into this blog article for little more reason than to "use all the letters of the alphabet".

## PICTURE OF AN ANCHOR



That's a picture of an anchor – will it be recognizable in the outside world? Remember, this is an old computer, and any strange thing can happen!

## HAND GESTURES

Next, a videoclip I would have liked to post in my last blog article on the other blogsite, however, as part of their phasing out access to old computers, I at this point can no longer post vids there. So, here is nothing special, Inspector Burgundy's hand gestures line at the end of "Inspector Burgundy" (it *would* be special, if not for the entire "Inspector Burgundy" also being accessible for viewing at Archive.Org):

[Burgundyending](#)

On this end all I see is something that looks like a link, probably the same on the other end. When you click on it, you get the clip. Would you know it's a vid to see it there looking like a link? Oh well, different....

## THE BODY OF WORK JUGGLING TEAM

And finally, because you never know when you're having too much excitement so you should interrupt yourself at random just to keep yourself in check, I leave you today with my newest comedy idea, "The Body Of Work Juggling Team":

<http://archive.org/details/TheBodyOfWorkJugglingTeam>

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